Department of Film and Media Studies

2000 Humanities Gateway; (949) 824-3532
http://www.humanities.uci.edu/filmsudies/
Peter Krapp, Department Chair

Undergraduate Program

We live in a world in which we are surrounded by electronic media in the form of images and sounds. Whether printed on roadside billboards, downloaded to our phones, or broadcast into our homes via television, media greatly influence our sense of who we are and how we live. Yet so much of our exposure to the sights and sounds of film, TV, video, advertising, and other technologies is taken for granted. Those sights and sounds are so pervasive, and in many cases so enjoyable, that we rarely pause to consider how we engage and interact with them. An undergraduate education in Film and Media Studies provides students with the opportunity to explore the appeal and operation of these social, historic, institutional, and textual entities we call cinema, television, and digital technologies, and to interrogate the inter-relationships of visual media and sound and music as forms of media.

The course work for the B.A. degree program in Film and Media Studies trains students to read and understand the audio-visual languages of modern media and new technologies and to analyze images from socioeconomic, political, aesthetic, and historical perspectives. Learning these critical viewing skills involves learning new ways of seeing. The Film and Media Studies curriculum is systematic and comprehensive; upper-division courses have between 20 and 70 students and are typically taught by regular faculty. There are more than 300 Film and Media Studies majors enrolled at UCI.

The Department of Film and Media Studies familiarizes students with the history, theory, and art of cinema, broadcast media, digital media, and other media. Courses focus on a range of topics, including directors, period styles, genres, national cinemas, the history and criticism of radio, television, sound theory and popular music, and developments in new media and digital technologies. Additional courses offer students hands-on experience in video production and screenwriting. The program provides its majors with a thorough understanding of the modern media’s roles in contemporary society. Regular course offerings are complemented by film and video screenings and series. Film and Media Studies, in cooperation with other units at UCI, regularly invites scholars, digital artists, directors, producers, and screenwriters to campus to share their work and perspectives with students.

Film and Media Studies at UCI is unique in its concentration on the history, theory, and criticism of cinema, television, popular music and sound, and new technologies. The faculty has published books and articles on these topics and others including fantastic cinema, avant-garde directors, ethnographic film, media and intellectual property, sound in film and media, hip-hop and cinema, television history, and theory of new technologies.

In order to cover the extra costs generated by the purchase and rental of media demanded by the specialized Film and Media Studies curriculum, the School of Humanities charges a laboratory fee to all students taking Film and Media Studies courses.

Eligible Film and Media Studies students can complete professional internships in the fields of film, television, or digital media production, distribution, writing, and related areas for elective course credit.

Through the University’s Education Abroad Program (UCEAP), eligible Film and Media Studies students have the opportunity to study abroad and earn credit toward their degree during the school year. Information about UCEAP is available through the Film and Media Studies Office and the Study Abroad Center (http://www.studyabroad.uci.edu).

Career Opportunities

A degree in Film and Media Studies will provide students with a variety of opportunities leading to a career choice or to further education at the graduate or professional level. Graduates from the program have gone on to a host of different careers. Some have pursued graduate work in critical studies and/or production at leading institutions such as the University of California, Los Angeles, Columbia University, New York University, University of Texas at Austin, and University of Southern California. Many are now at work in various sectors of the entertainment industry as feature film editors, executives in film and video distribution companies, network television producers, and independent filmmakers.

The UCI Career Center provides services to students and alumni including career counseling, information about job opportunities, a career library, and workshops on resume preparation, job search, and interview techniques. See the Career Center (catalogue.uci.edu/previouseditions/2013-14/informationforadmittedstudents/requirementsforabachelorsdegree) section for additional information.

Requirements for the B.A. Degree in Film and Media Studies

All students must meet the University Requirements (catalogue.uci.edu/previouseditions/2013-14/informationforadmittedstudents/requirementsforabachelorsdegree).

All students must meet the School Requirements (catalogue.uci.edu/previouseditions/2013-14/schoolofhumanities/undergraduateprogramtext).

Departmental Requirements for the Major

A. Complete the following:

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<tr>
<th>Course Code</th>
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<tbody>
<tr>
<td>FLM&amp;MDA 85A</td>
<td>Introduction to Film and Visual Analysis</td>
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<tr>
<td>FLM&amp;MDA 85B</td>
<td>Broadcast Media History and Analysis</td>
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<td>FLM&amp;MDA 85C</td>
<td>New Media and Digital Technologies</td>
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<tr>
<td>FLM&amp;MDA 101A</td>
<td>History of Film: The Silent Era I</td>
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<tr>
<td>FLM&amp;MDA 101B</td>
<td>History of Film: The Sound Era I</td>
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<tr>
<td>FLM&amp;MDA 101C</td>
<td>History of Film: The Sound Era II</td>
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<tr>
<td>FLM&amp;MDA 139W</td>
<td>Writing on Film and Media</td>
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B. Complete either:

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<tr>
<td>FLM&amp;MDA 110</td>
<td>Film and Media Theory</td>
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<tr>
<td>or FLM&amp;MDA 111</td>
<td>Film and Media Theory and Practice</td>
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C. Complete either:

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<tr>
<td>FLM&amp;MDA 117A</td>
<td>Introduction to Screenwriting</td>
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<td>or FLM&amp;MDA 120A</td>
<td>Basic Production</td>
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D. Select four of the following:

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<tr>
<td>FLM&amp;MDA 112</td>
<td>Genre Study</td>
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<td>Course Code</td>
<td>Course Title</td>
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<td>FLM&amp;MDA 113</td>
<td>Narrative/Image</td>
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<td>FLM&amp;MDA 114</td>
<td>Film, Media, and the Arts</td>
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<td>FLM&amp;MDA 115</td>
<td>Authorship</td>
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<tr>
<td>FLM&amp;MDA 117B</td>
<td>Intermediate Screenwriting (^1)</td>
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<td>FLM&amp;MDA 117C</td>
<td>Screenwriting Workshop (^1)</td>
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<td>FLM&amp;MDA 120B</td>
<td>Intermediate Production (^1)</td>
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<td>FLM&amp;MDA 120C</td>
<td>Production Workshop (^1)</td>
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<td>FLM&amp;MDA 130</td>
<td>Multicultural Topics in the Media</td>
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<td>FLM&amp;MDA 143</td>
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<td>FLM&amp;MDA 145</td>
<td>Popular Culture and Media</td>
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<td>FLM&amp;MDA 146</td>
<td>Sound Studies</td>
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<td>FLM&amp;MDA 150</td>
<td>Audiences and Reception</td>
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<td>FLM&amp;MDA 151</td>
<td>Documentary and Experimental Film and Media</td>
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<td>FLM&amp;MDA 160</td>
<td>National/Regional Cinemas and Media</td>
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<td>FLM&amp;MDA 161</td>
<td>Global/Transnational Cinemas and Media</td>
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<td>FLM&amp;MDA 162</td>
<td>U.S. Cinema</td>
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<td>FLM&amp;MDA 185</td>
<td>Television and New Media</td>
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<td>FLM&amp;MDA 190</td>
<td>Special Topics in Film and Modern Media</td>
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<td>FLM&amp;MDA 191</td>
<td>Special Topics in Critical Practice</td>
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\(^1\) Only two of the courses marked may be applied toward this requirement.

Residence Requirement for the Minor: At least five upper-division courses required for the major must be completed successfully at UCI.

Departmental Requirements for the Minor

A. Complete:
- FLM&MDA 85A Introduction to Film and Visual Analysis

B. Select three of the following:
- FLM&MDA 85B Broadcast Media History and Analysis
- FLM&MDA 85C New Media and Digital Technologies
- FLM&MDA 101A History of Film: The Silent Era I
- FLM&MDA 101B History of Film: The Sound Era I
- FLM&MDA 101C History of Film: The Sound Era II

C. Select three of the following:
- FLM&MDA 110 Film and Media Theory
- FLM&MDA 111 Film and Media Theory and Practice
- FLM&MDA 112 Genre Study
- FLM&MDA 113 Narrative/Image
- FLM&MDA 114 Film, Media, and the Arts
- FLM&MDA 115 Authorship
- FLM&MDA 130 Multicultural Topics in the Media
- FLM&MDA 143 Critical Theory of Television
- FLM&MDA 144 Studies in New Media
- FLM&MDA 145 Popular Culture and Media

Residence Requirement for the Minor: Four upper-division courses must be completed successfully at UCI. By petition, two of the four may be taken through the UC Education Abroad Program, providing course content is approved in advance by the appropriate department chair.

Graduate Study

In conjunction with the Department of Art History, the Department of Film and Media Studies offers a graduate program in Visual Studies. A description may be found in the Program in Visual Studies (catalogue.uci.edu/previouseditions/2013-14/schoolofhumanities/graduateprograminvisualstudies) section.

Core Faculty

Ackbar Abbas, M. Phil. University of Hong Kong, Professor of Comparative Literature and of Film and Media Studies (Hong Kong culture and postcolonialism, visual culture, architecture and cinema, cultural theory, globalization)

Eyal Amiran, Ph.D. University of Virginia, Associate Professor of Comparative Literature and of Film and Media Studies (digital media theory, twentieth-century literature, narrative and textual theory, psychoanalysis, modern and postmodern intellectual history)

Catherine Benamou, Ph.D. New York University, Associate Professor of Film and Media Studies (Hispanophone and Lusophone cinema and television, transnational media flows and ethnic spectatorship, Orson Welles and post-war maverick cinema, transculturation, cinematic memory and cultures of preservation)

Sohail Daulatzai, Ph.D. University of Southern California, Associate Professor of Film and Media Studies (Black radicalism, Muslim studies, cultural studies, race, postcolonial theory, U.S. imperial culture, cinema, and hip-hop culture)

Edward Dimendberg, Ph.D. University of California, Santa Cruz, Professor of Film and Media Studies (film and literature, history of the book, scholarly communication)

Kristen Hatch, Ph.D. University of California, Los Angeles, Assistant Professor of Film and Media Studies (American film history, film genres, stardom, histories of gender and sexuality, childhood studies, and reception studies)
Lucas Hilderbrand, Ph.D. New York University, Associate Professor of Film and Media Studies (cultural and media studies, queer studies, histories of technology, documentary, audio, intellectual property)

Victoria E. Johnson, Ph.D. University of Southern California, Associate Professor of Film and Media Studies (history and critical theory of U.S. television, popular film, and media; politics of geography, race, gender, and sexuality in popular culture; cultural studies)

Kyung Hyun Kim, Ph.D. University of Southern California, Professor of East Asian Languages and Literatures and of Film and Media Studies (East Asian cinema, modern Korea, critical theory)

Peter Krapp, Ph.D. University of California, Santa Barbara, Department Chair and Professor of Film and Media Studies, and Professor of English and Informatics (digital culture, media theory, cultural memory, history, and theory of artificial worlds)

Felcidad “Bliss” Cua Lim, Ph.D. New York University, Associate Professor of Film and Media Studies (Philippine and Hong Kong cinema; cinema and temporality; postcolonial and feminist film theory; fantastic cinema and transnational horror; taste cultures)

Catherine Liu, Ph.D. City University of New York Graduate School and Center, Director of the Humanities Collective and Professor of Film and Media Studies and of Comparative Literature (Hou Hsiao-Hsien, labor history and theory, U.S. intellectual history and educational/cultural/media policy, culture wars, Frankfurt School, historiography and psychoanalysis, surveillance, spaces of private life, Cold War culture, neoliberalism, science fiction studies, political economy and aesthetic education)

Glen Mimura, Ph.D. University of California, Santa Cruz, Associate Dean of Graduate Study and Research and Associate Professor of Film and Media Studies (minority, diasporic, and third cinemas; popular culture and social movements; media, race, and sexuality)

Allison Perlman, Ph.D. University of Texas at Austin, Assistant Professor of Film and Media Studies and of History (history of broadcasting, American social movements, media law and policy, media activism, popular memory)

Fatimah Tobing Rony, Ph.D. Yale University, Associate Professor of Film and Media Studies (transnational cinema, documentary and ethnographic film, postcolonial studies, feminist film theory, film history and theory, film production)

Jared Sexton, Ph.D. University of California, Berkeley, Program Director and Associate Professor of African American Studies, and Associate Professor of Film and Media Studies (race and sexuality, policing and imprisonment, contemporary U.S. cinema and political culture, multiracial coalition, critical theory)

Roxanne Varzi, Ph.D. Columbia University, Associate Professor of Anthropology and of Film and Media Studies (visual anthropology, Iran, popular culture, war, media and religion)

Affiliated Faculty

Kai Evers, Ph.D. Duke University, Associate Professor of German (twentieth-century German literature and film, modernism and Holocaust literature)

Adriana M. Johnson, Ph.D. Duke University, Associate Professor of Comparative Literature (Latin American literature and film, subaltern studies, postcolonial studies, politics and culture)

Georges Van Den Abbeele, Ph.D. Cornell University, Dean of the School of Humanities and Professor of Comparative Literature and English

Frank B. Wilderson III, Ph.D. University of California, Berkeley, Professor of African American Studies and Drama (film theory, Marxism, dramaturgy, black political theory)

Courses

FLM&MDA 85A. Introduction to Film and Visual Analysis. 4 Units.
Introduces the language and techniques of visual and film analysis. Teaches students to analyze the moving image, emphasizing the ways framing, camera movement, sound, and editing produce meaning, reproduce historical ideologies, foster or disrupt narrative, and cue spectators.

FLM&MDA 85B. Broadcast Media History and Analysis. 4 Units.
History of broadcast media from the radio era to the present day, including social, political, institutional, and audience analysis as well as methods of visual and aural analysis of these media.

FLM&MDA 85C. New Media and Digital Technologies. 4 Units.
The study of digital media, computer-mediated communication, and Internet cultures, from historical and theoretical perspectives.

FLM&MDA 101A. History of Film: The Silent Era I. 4 Units.
An investigation of the technological, economic, social, and aesthetic determinants of the cinema in its first 30 years. The formal strategies and historical importance of films by Méliès, the Lumière brothers, Porter, Griffith, Murnau, Lang, Eisenstein, Pudovkin, and others.
Prerequisite: FLM&MDA 85A.

FLM&MDA 101B. History of Film: The Sound Era I. 4 Units.
Explores the formal strategies and socio-historical dynamics of films made between 1930 and 1960, concentrating on representative cinemas and works by Lang, Riefenstahl, Renoir, Welles, De Sica, Ophüls, Kurosawa, and others.
Prerequisite: FLM&MDA 85A.

FLM&MDA 101C. History of Film: The Sound Era II. 4 Units.
Studies narrative strategies and formal possibilities in films made since 1960, framing aesthetic questions in political, social, and economic terms, using selected features from Western and non-Western countries.
Prerequisite: FLM&MDA 85A.
FLM&MDA 110. Film and Media Theory. 4 Units.
Survey of major directions in film and media theory. Various theories of mass culture, realism, auteurism, semiotics, feminism, cultural studies, and theories of other media, with an emphasis on developing the student's ability to analyze and articulate a theoretical argument.

Prerequisite: FLM&MDA 85A and FLM&MDA 85B and FLM&MDA 85C and FLM&MDA 101A and FLM&MDA 101B and FLM&MDA 101C and FLM&MDA 139W. Satisfactory completion of the Upper-Division Writing requirement.

FLM&MDA 111. Film and Media Theory and Practice. 4 Units.
Seminar focusing on issues in film and media production and editing. Reading and exercises to understand aspects of film and media production (montage, sound, film movement, directing, and mise en scène), and how ideology works in tandem with style.

Prerequisite: FLM&MDA 101C and FLM&MDA 120A and FLM&MDA 139W. Satisfactory completion of the Upper-Division Writing requirement.

FLM&MDA 112. Genre Study. 4 Units.
Critical approaches to the serial productions we call "genre" films such as westerns, weepies, musicals, horror films, and others; televisial genres, such as sitcoms, drama, comedy, news, docudrama, police; Internet categories, such as chat-rooms, listservs, Web pages.

Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 113. Narrative/Image. 4 Units.
What relations do sound, image, and story assume in film, television, video, and Internet narratives? In what ways do these media interact with and borrow from each other and traditional story-telling media? How have the new media explored non-narrative strategies?

Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 114. Film, Media, and the Arts. 4 Units.
A synthetic entity, film draws on both established and popular arts. Looks at visual media's exchanges with "high" and "low" culture, exploring its relation to areas such as photography, music, painting, and architecture.

Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 115. Authorship. 4 Units.
Theoretical and analytical discussions of visual media authorship, focusing on case studies of directors, producers, screenwriters, and film, video, and digital artists.

Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 117A. Introduction to Screenwriting. 4 Units.
Introduction to the technique and format of the screenplay, with a particular focus on its three act structural elements: coverage, treatment, and 60 beat outline.

Prerequisite: FLM&MDA 85A.

FLM&MDA 117B. Intermediate Screenwriting. 4 Units.
Exercises in the development of screenplays, with emphasis on formal and structural considerations of character development. Students work with the hero structure and other character development methodologies, such as method acting.

Prerequisite: FLM&MDA 117A.

FLM&MDA 117C. Screenwriting Workshop. 4 Units.
Continuation and intensification of work initiated in 117B. Students complete a full-length screenplay. Concentrates on both practical and technical concerns, addressing pragmatic and aesthetic questions in intensive small-group discussions.

Prerequisite: FLM&MDA 117B.

FLM&MDA 120A. Basic Production. 4 Units.
Introduction to the basic apparatus of video/film production. The elementary essentials of production, including the use of camera and lenses, lighting, editing, and sound.

Prerequisite: FLM&MDA 85A.

FLM&MDA 120B. Intermediate Production. 4 Units.
Students work on individual and group projects, utilizing skills and insights introduced in Film and Media Studies 120A.

Prerequisite: FLM&MDA 120A.

FLM&MDA 120C. Production Workshop. 4 Units.
As film and video are collaborative media, students form production groups and ultimately produce final 10-15 minute film/video projects.

Prerequisite: FLM&MDA 120B.

FLM&MDA 130. Multicultural Topics in the Media. 4 Units.
Investigation of media representations of gender, race, and sexuality in the United States. Topics include media images of and by one or more minority groups in the United States, including African Americans, Asian Americans, Chicano/Latinos, Native Americans, gays and lesbians.

Repeatability: Unlimited as topics vary.

FLM&MDA 139W. Writing on Film and Media. 4 Units.
Practical exercises in film, TV, and other media criticism as a form of cultural analysis. Requires at least 4,000 words of assigned composition.

Prerequisite: FLM&MDA 85A and FLM&MDA 101A. Satisfactory completion of the Lower-Division Writing requirement.

FLM&MDA 143. Critical Theory of Television. 4 Units.
Introduction to critical, theoretical, scholarly understandings and analyses of television, which offer in-depth analyses of television programming, audience reception practices, and industry strategies of address.

Prerequisite: FLM&MDA 85A and FLM&MDA 85B.

FLM&MDA 144. Studies in New Media. 4 Units.
Advanced analysis of the technologies, texts, theories, and cultures of computers, videogames, networks, or platforms.

Prerequisite: FLM&MDA 85A and FLM&MDA 85B and FLM&MDA 85C.
Repeatability: Unlimited as topics vary.
FLM&MDA 145. Popular Culture and Media. 4 Units.
Considers the forms, ideologies, consumption, and marketing of popular entertainment and technologies. May focus on cultural studies methods, transnational approaches, and synergy between media.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 146. Sound Studies. 4 Units.
Focuses on the production, theories, and meanings of sound recordings, music, and/or audio technologies. Topics may include the cultures of popular music and audio devices, music television, and theories of film sound.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 150. Audiences and Reception. 4 Units.
Explores the dynamics of address, interpretation, and appropriation between film and media texts and their viewers. Topics may include reception studies, fandom, audience-defined modes of production, demographics, spectatorial pleasure, and historical approaches to audiences.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 151. Documentary and Experimental Film and Media. 4 Units.
Examines nonfiction and/or experimental cinemas and media, such as documentary, the historical avant-garde, video art, and activist media. Students consider the specific aesthetics and ideologies of forms distinct from narrative feature films.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 159. National/Regional Cinemas and Media. 4 Units.
National schools, period styles, or cultural movements beyond U.S. cinema, as defined by national borders or by geographic regions, such as Latin America. May be approached from a comparative perspective.
Repeatability: Unlimited as topics vary.

FLM&MDA 161. Global/Transnational Cinemas and Media. 4 Units.
Examines the multinational production, circulation, and reception of film and media texts beyond singular national borders or specific geographic regions. Topics may include transnational co-productions, exports, and diasporic reception.
Repeatability: Unlimited as topics vary.

FLM&MDA 162. U.S. Cinema. 4 Units.
Explores the modes of production and distribution, aesthetics, and contexts that have shaped cinema in the United States. Topics may include Classical Hollywood, American Independent Cinema, or periods such as 1970s Cinema.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 185. Television and New Media. 4 Units.
Advanced seminar focusing on special topics in television and new media. Past examples have included courses on Media Marketing and Brand Identity; Television and Sound; Game Theory; and other issues related to popular culture, broadcast media, and new media technologies.
Prerequisite: FLM&MDA 85A and FLM&MDA 85B and FLM&MDA 85C.
Repeatability: Unlimited as topics vary.

FLM&MDA 190. Special Topics in Film and Modern Media. 4 Units.
Special issues concerned with film and media history, theory, and criticism.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 191. Special Topics in Critical Practice. 4 Units.
Integrates critical analysis, historical, and theoretical methods with creative projects to illuminate film and media production and industries. May include courses in adaptation, writing television, media activism, writing the short film, performance studies, and movie title sequences.
Prerequisite: FLM&MDA 85A.
Repeatability: Unlimited as topics vary.

FLM&MDA 197. Professional Internship. 2-4 Units.
Professional internship in the broadcast, film, video, or Internet industries designed to provide students with closely supervised professional experience to enhance their understanding of media from industrial, historical, and critical perspectives. Journal and final report required.
Grading Option: Pass/no pass only.
Repeatability: May be taken for credit for 4 units.
Restriction: Upper-division students only.

FLM&MDA 198. Creative Project. 2-4 Units.
Creative project in screenwriting, filmmaking, videomaking, or Web or Internet design intended to provide advanced production and creative writing training beyond the Film and Media Studies 117A-B-C or 120A-B-C series. Final project required.
Prerequisite: (FLM&MDA 85A and FLM&MDA 117A and FLM&MDA 117B and FLM&MDA 117C) or (FLM&MDA 120A and FLM&MDA 120B and FLM&MDA 120C). Recommended: FLM&MDA 101A.
Repeatability: May be taken for credit 2 times as topics vary.
Restriction: Upper-division students only.

FLM&MDA 199. Directed Research. 4 Units.
Directed reading and research under supervision of a faculty member in topic areas not covered by regular course offerings. Final research paper required.
Restriction: Upper-division students only.

FLM&MDA 399. University Teaching. 4 Units.
Limited to Teaching Assistants.
Grading Option: Satisfactory/unsatisfactory only.
Repeatability: May be repeated for credit unlimited times.